

# THE MUSICAL MAGAZINE.

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## MUSICAL BIOGRAPHY:—THOMAS MORLEY.

[TRANSLATED FROM THE GERMAN FOR THE MUSICAL MAGAZINE.]

THOMAS MORLEY, Bachelor of Music, and member of the chapel of queen Elizabeth, lived at London in the latter half of the sixteenth century. He was an eminent artist in his time, and the first who gave the English in print complete and thorough instruction in music. Yet we nowhere find a definite and circumstantial account of his life, not even in Hawkins, who is generally so minute in his details. The *Athenæ Oxoniensis* gives some information respecting him; and from this, and the little that occurs on this head in his own book, we glean the few following particulars. He was a pupil of Bird, was made Bachelor of Music in 1588, and entered the royal chapel in 1594. In the latter years of his life, he was in such feeble health, that he was but seldom able to leave his room. In this condition, he wrote his work, entitled "*A plaine and easie Introduction to Practical Music*;" which was printed in 1597, and acquired so high a reputation, that it was twice reprinted, in 1608 and 1671.

He died about the year 1604; and the most of his works did not appear in print until after his death. They consist of Canzonets, Madrigals, Ballets, Anthems, &c. Those which he published him-

self consist chiefly of collections of the works of other classical composers. Some of his Tricinia and Ballets were also published in Germany; at Nurnberg in 1609, at Cassel in 1612, and at Rosstock in 1624; which is a proof of the great reputation he enjoyed.

## PRESENT STATE OF MUSICAL AESTHETICS.

### SCIENCE OF THE BEAUTIFUL IN MUSIC.

[TRANSLATED FROM THE PARIS GAZETTE MUSICALE.]

[Continued from page 201.]

The necessity of a musical sense, in order to judge of the beauty of music and conceive it, is demonstrated at once both by the invention of that which is beautiful and by its appreciation by those who are affected by it. This faculty is therefore divided into two others, which are *sensibility* and *understanding*, or, according to the doctrine of Kant, *receptivity* and *spontaneity*. By the distinction of these two faculties, the latter of which is considered by him as existing in us *a priori*, Kant had furnished the only means that there was of reconciling that which is real in the theory of the empirical knowledge of the beautiful in music, that is to say, of the knowledge of it which we acquire by experience, and that of its ideal conception, which manifests itself when we imagine the beautiful in an order of new and heretofore unknown ideas.

But, by an inexplicable singularity, the philosopher of Kœnigsberg, who, by virtue of his theory, had ranked poesy in the order of conception, expresses himself thus on what concerns music, in his *Anthropology* (page 49, 3d edition, Kœnigsberg): "With regard to the vital sense of hearing, it is not only put in movement with an inexpressible vivacity and variety, but still, fortified by music, *which is a regular play of the affections of the soul, and at the same time a language of pure sensation, without any intellectual idea.*" He puts forth the same opinion nearly in the same terms, in his *Observations upon the sentiment of the beautiful and the sublime*.<sup>\*</sup> The contradiction into which Kant has here fallen with the very principle of his system, is the result of the embarrassment into which he has

<sup>\*</sup> *Beobachtungen über das Gefühl des Schönen und Erhabenen.* Riga, 1774, 8vo.

been thrown by the nature of music, of that singular art which has not in itself any determinate object like poetry and painting, which, in their freest fantasies, have for their support a subject accurately comprehended by the mind. That there is an idea, an action of the understanding joined to the perception of lively but vague pleasure, in music, is what most of the modern reformers of the most advanced philosophy have had difficulty to comprehend; and, whenever they have approached the subject, indecision has entered their minds, and the firmness of their principles has abandoned them. Undoubtedly, music is, as I have said in my *Philosophical Compend of the History of Music*, an art of emotion rather than of thought, and therein I have entered into the views of Kant; but undoubtedly also, if the emotion is deep, it is not limited to the physical pleasure of sounds. We hear a piece of music; it agitates us, transports us, draws from us exclamations of admiration. We exclaim, How beautiful, grand, sublime that is! By this very thing we judge, we express the result of an operation of our faculty of reason. Has any thing then revealed to our mind the general and abstract ideas of beauty, of grandeur, of sublimity, set forth in successions and aggregations of sounds? Kant was mistaken when he reduced the action of music to pure sensations stripped of intellectual ideas; and for the first time, the forgetting of his strict logic has plunged him into a grave error, by placing him in contradiction with his own principles.

But how do the ideas of beauty, of grandeur, of sublimity, present themselves to our minds under the form of certain associations of sounds, and what relation is there between these formulas of sounds and the notions of the beautiful, the grand, the sublime, taken in the most general and most extended sense? This is what has never been resolved by the aid of the critical philosophy, because its author, a stranger to the sentiment of music, has not comprehended the possibility of the existence of such notions in this art. It was reserved to his disciples and his successors to make a more just and a better application of his principles to musical *æsthetics*, and to promote a little the solution of the question.

The first who made an application of the system of Kant's critical philosophy to music was Michaelis, professor of philosophy at Leipsic. His first writing on this subject is entitled: *On the Spirit of Music considered in its relations with the æsthetical judgment of*

*the critical philosophy of Kant.*\* Michaelis, who unfortunately lacks depth in the scientific exposition of his ideas, had nevertheless perceived the error of the philosopher of Königsberg in regard to music. In the first part of his work, he shows that the principle of the æsthetical judgment of the critical philosophy is applicable to music as to the other arts, and that this same art would be in some sort reduced to nothing, if it was inaccessible to analysis, and if the mind could not make a judgment of the sensations of the hearing. In a word, he establishes the necessity of a musical sense, without which, indeed, the ear would perceive only series of sounds, which would have no signification. But, when it was necessary to come to the explication of the nature of the judgments exercised by the musical sense, Michaelis was unequal to the difficulties pointed out above. It was, without doubt, these difficulties which carried him back, in the second part of his book, to the consideration of the analogy of music with poetry and the arts of design, although this analogy exists only in the accessory parts of music. This art, considered as an art of painting and expressing certain things which are also in the domain of poetry and the others, presents far less difficulties than in its purely ideal part, and Michaelis found himself much more at his ease in it; but one sees that by limiting it thus, he could propose no other rule for judging of the beauty of its products, than that of the fidelity of the rendering, and his theory in fact nearly limits itself to this result, although he made efforts to elevate the art up to the domain of idealism.

Among the partisans of the critical philosophy of Kant, who have undertaken to make a rigorous application of it to æsthetics, and particularly to music, we remark particularly Heydenreich, Hensinger and C. H. L. Peltz.

Heydenreich, in a book entitled *System of Æsthetics*,† has given considerable extent to his considerations on the beautiful in music. Approaching the ideas of Hutcheson and even of Chabanon, opposed to the imitation of nature considered as the principle of the beautiful in music, he established, after the manner of the transcendental philosophy, that the mind is particularly seized with the idea of the beautiful, when the work of art is produced under the aspect of

\* *Ueber den Geist der Tonkunst mit Rücksicht auf Kants Kritik der ästhetischen Urtheilskraft. Ein ästhetischer Versuch.* Leipsic, 1795, 8vo. *Idem, Zweiter Versuch, ibid.* 1800, 8vo.

† *System der Æsthetik*, Leipsic, 1790, 1 vol. 8vo.

unity in the object and variety in the means. Possessing itself immediately of these data, at the hearing of a piece of music, the mind rises by its force of conception to the pure idealism of unity in variety which is summed up in its judgment, as the absolute type of the beautiful. Although, in all these considerations, Heydenreich does not explain how unity of object in music separate from language manifests itself to the mind, it cannot be denied that this principle of unity, long before presented as the *criterion* of beauty in the arts, is fruitful of fine applications in music, by the extension which it receives in the pure idealism of æsthetic judgment.

J. H. G. Hensinger, doctor and professor of philosophy at the university of Jena, took a rout different from that of Heydenreich, in the application of the Kantian philosophy to æsthetics, in his book entitled, *Manual of Æsthetics, or Principles of the production and of the judgment of the works of each of the fine arts, such as poetry, painting, sculpture, music, mimetics, architecture, gardening, &c.*\* He treats in it especially of music, in the first volume (p. 135, 214). If, like Heydenreich, he admits æsthetical judgment in the sensations produced by music, it does not appear to him that Kant has absolutely denied the existence of it (see p. 52), and he thinks that the words of which he has made use only express an idea not deeply studied, and that the philosopher of Königsberg has avoided treating this matter deeply, because the art was not familiar to him. Furthermore, he does not believe that many works of music are suited to give rise to this æsthetical judgment; for, says he, the view of unity fails in most compositions. Witness, says he, sonatas for the piano, quartetts, &c.; the first allegro expresses joy; the second piece is a light playfulness; the third, (*finale* or *presto*) is of an unbridled impetuosity; nothing of all this has any connexion, or proceeds towards any single end, (*loc. cit.*) I am, I confess, much astonished to find such pitiful reasonings in a disciple of Kant, in a doctor of philosophy. What! the greatest part of musical works are powerless in calling forth æsthetical judgment? But, in this very act of speaking thus of it, it is a judgment, an æsthetical judgment, which you pass: a judgment good or bad, just or unjust; but a judgment, in fine, which has no other origin than music itself which you are criticizing. And then, where to find

\* *Handbuch der Æsthetik oder Grundsätze zur Bearbeitung und Beurtheilung der Werke einer jedenschöner Kunst, als der Poesie, Malerei, Bildhauer-Kunst, Musik, &c.* Gotha; 1797, 2 vols. 8vo.

a principle of analysis in a criticism which condemns a musical work for this alone, that the various pieces of which it is composed have different characters? Evidently, in expressing such a judgment, Hensinger has shown that he did not comprehend music separate from words, unless it were the imitative expression of some subject or other; for example, the *pastoral symphony* of Beethoven; this even would not have escaped his criticism, for in it the musician has expressed in each piece the various situations of the soul at the sight of the country, and has passed in it by turns from a sweet joy to melancholy, and from the latter to noisy folly. In general, although Hensinger speaks at much length of music in his *Manual of Æsthetics*, we do not perceive in this book the depth of the views of Heydenreich: his embarrassment in giving clearness to his ideas is often visible, and it is almost always in dramatic music that he is forced to choose his examples. Hensinger has in reality done nothing for the advancement of musical æsthetics.

The little work of Pœlitz, entitled *Foundations of Æsthetical Science*,\* is more substantial. It sums itself up in a few general principles, which show in their author the ingenious views of a distinguished thinker. Pœlitz, professor of moral philosophy and history, at Dresden, at the beginning of the eighteenth century, made himself known as a disciple of the critical philosophy in several works. That of which we are now speaking is remarkable for great closeness of thought, and for a didactic style very suitable to the form of a book of this species. After having laid down succinctly the characters of the art as primitively given by nature, and as developed by culture, Pœlitz establishes the manner in which the conception of the art in general manifests itself; then that of a science of this art; and arrives at length at the philosophy of his ideal, then at the conception of subjective beauty and of objective beauty. These general principles being laid down, he passes to their application to the different arts, and particularly to music. According to him, the theme of a piece of music being heard, the mind takes possession of it as the rule of its judgment, and from that time is satisfied only in proportion as the developments of the piece are necessary, or at least admissible consequences from this datum, and as there is identity between the design of the theme and that of its developments. This, it will be seen, is the doctrine of unity in

\* *Grundlegung zu einer Wissenschaftlichen Æsthetik, oder ueber das Gemeinsame aller Künste.* Pirna, 1800, small 8vo. pp. 168.



variety, already brought forward in other works, but here put into form in a manner more strict, more positive, and at the same time more practical. It is singular that with such qualities, the book of Pœlitz is one of the least known in the history of *æsthetics*.

If the philosophical doctrine of Kant had numerous admirers and devoted partisans, it met also many antagonists. At their head must be placed Herder, Jacobi, J. A. Eberhardi, and Bouterweck, who, after having adopted with enthusiasm the principles of the critical philosophy, ended by withdrawing from it, and becoming one of its warmest opponents.

Herder, a man of science, but also a man of sentiment, was above all an admirer of nature. She seemed to him to be menaced in whatever she has most beautiful by the critical philosophy: he took up her defence in his book entitled, *Understanding and experience, a critique of the critique of pure reason*.<sup>\*</sup> Therein he reinstated in its rights the action of experience upon our knowledge, particularly upon that which we acquire of the beautiful. On the other hand, the exaggerated development of the critical logic tending to the scandal of the fine arts, Herder defended them with energy in his *Calligone*.<sup>†</sup> The principle which Herder and Jacobi introduced into the judgments which we exercise upon beauty, grandeur and sublimity, is the consciousness which we have of them. Eloquent both of them, they insisted with energy upon the fact that the sensations of the beautiful are produced in a manner so spontaneous, and with so much force, by works of art, that it is less a judgment which we exercise, than the expansions of true sentiment with which our consciousness is affected.

Bouterweck, a distinguished thinker, but variable in his opinions, attacks, in his *Æsthetics*,<sup>‡</sup> the simple sensible perception to which Kant reduced music. He also admits consciousness as giving us the certainty of the beautiful; but at the same time the judgment which the mind makes upon it, appears to him absolutely necessary in order to give us certainty, without which the absolute beautiful could not exist. This distinction is indeed very necessary; for, if various individuals have the consciousness affected differently by a work of art, the certainty of the beautiful vanishes, and the beautiful no longer exists. The *æsthetic* judgment is therefore the only

<sup>\*</sup> *Metakritik zur Kritik der reinen Vernunft*. Leipsic, 1799, 8vo.

<sup>†</sup> *Kalligone, Vom Angenehmen und Schönen*. Leipsic, 1800, 3 parts, 8vo.

<sup>‡</sup> *Æsthetik*, Leipsic, 1806, 2 vols. 8vo.

means of giving to it an absolute existence : the only question is to find its base.

After having so well established the principles which will conduct us to the knowledge of the beautiful, it is difficult to comprehend the species of irresolution which remains in the mind of Bouterweck, and which led him to publish, a year after his *Æsthetics* had appeared, a supplement to that work, in which he seems in some sort to destroy its authority, when we see him discussing the possibility of a philosophy of the beautiful.\*

FÉTIS.

[*To be continued.*]

## LONDON MUSICAL INSTITUTIONS.

[FROM HOGARTH'S MUSICAL HISTORY.]

The principal institutions in London for the advancement of music are, the Concert of Ancient Music, the Philharmonic Society, the Royal Academy of Music, the Vocal Society, and the Society of British Musicians.

THE CONCERT OF ANCIENT MUSIC was established in the year 1776, for the purpose of preserving, by means of regular performance, the great works of the older masters, which might otherwise, through the desire of novelty, be allowed to fall into oblivion. This institution is under the immediate direction of a body of noblemen, and has always engaged the highest patronage, which, upon the whole, it has merited. The orchestra, vocal and instrumental, embraces the greatest talent that can be obtained ; and some of the magnificent compositions of the last two centuries are heard at these concerts in all their grandeur. But their management has been charged with want of energy, activity, and research in bringing to light the innumerable gems that lie hid in the vast stores of ancient music. This charge, however, seems applicable to the past rather than the present conduct of this noble institution.

THE PHILHARMONIC SOCIETY was established in 1813, by a number of the most eminent members of the musical profession, for the

\* In a subsequent article, I shall give an account of some important works upon the theory of the beautiful, and particularly of the beautiful in music, published about twenty years since.



improvement of the highest class of instrumental music, by means of the study, and public performance, of the symphonies, overtures, quartets, and concerted instrumental pieces of the greatest masters. It is a law of this society that the profits derived from its concerts shall be applied to the purposes for which the institution was formed, and never to the personal emolument of the members. Vocal music forms a part of the concerts, not as belonging to the objects of the institution, but as being necessary to make them attractive to a public audience. The society is carried on with great spirit and success. It has formed an orchestra, comprising a splendid assemblage of talent, and universally admitted to be at least equal, if not superior, to any orchestra in Europe; and it has created a taste for the great symphonies, and other instrumental works of Haydn, Mozart, Beethoven, Cherubini, Spohr, &c. which were previously unknown in England.

The ROYAL ACADEMY OF MUSIC, formed upon the plan of the British Institution for the encouragement of Painting, was established in 1823, with the object of promoting the cultivation of music among the natives of the country, and of affording the means of complete instruction in the art to a limited number of pupils. The regular students (who, before being admitted, must show some aptitude for music), board in the house of the institution, and, besides their musical tuition, receive instructions in some of the more essential branches of general education. There are also extra students, who do not board in the house, and pay for their tuition according to a higher rate than the regular students. This institution has been successfully and beneficially conducted. Several of the original students have already attained very great distinction in their profession; and, from the talent exhibited at the public concerts of the academy, there is every reason to believe that some of the present pupils will do honor to their *alma mater*. The pieces performed at those concerts seem to indicate a somewhat exclusive preference of theatrical music and of the foreign schools; though it must be considered that music chosen with the view of attracting an audience, does not, perhaps, give a just idea of the private studies and practice of the pupils. The musical world is indebted to Lord Burleigh, not only for the formation of the Royal Academy, but for his constant and zealous attention to its interests.

The VOCAL SOCIETY, founded in 1832, is an association of the most eminent vocal performers in the metropolis, for the cultivation

of vocal music. They admit music of every denomination, whether ancient or modern, sacred or secular, foreign or English, provided it is of a high degree of excellence; and bestow the utmost care upon the correctness and purity of its performance. As might be expected, they give peculiar attention to some branches of music which have experienced unmerited neglect, particularly the madrigals of the sixteenth and seventeenth centuries, and the works of Purcell and other old English masters. The concerts of the society afford a most classical and elegant entertainment, and have already had a beneficial influence on the public taste.

THE SOCIETY OF BRITISH MUSICIANS was established in 1834. Its object is the advancement of native talent in composition and performance; and its prospectus thus states the views with which it has been formed:—

“In an age like the present, so zealous in exertions for the advancement of the liberal arts and sciences, and in a metropolis so abundant in institutions to promote that desirable object, it is an extraordinary fact, that British music alone has escaped attention,—British musicians alone have hitherto been destitute of the advantages such institutions are calculated to afford. While the Royal Academy of Arts, and various other establishments, have shed their fostering influence on painting, sculpture, and their tributary arts, the British musician has been left to his unaided endeavors to combat the unjust prejudices of the unthinking, and to compete with the composers of continental Europe, provided as they are with every assistance necessary for the development of their genius and the display of their talents. The overwhelming preponderance of foreign compositions in all musical performances, while it can scarcely fail to impress the public with the idea that musical genius is an alien to this country, tends also to repress those energies, and to extinguish that emulation in the breast of the youthful aspirant, which alone lead to preëminence. With a view to supply this deficiency in our public institutions, to encourage the cultivation of the higher branches of the art and science of music, and to rescue merit from obscurity, by affording to all British musicians the means of improvement and publicity,—this Society has been established.”

A society with such objects as these cannot fail to have the best wishes of every lover of British music. Its concerts have exhibited proofs of considerable, indeed, in some instances, great talent among

the members. The policy of excluding from the society all musicians but natives of Great Britain, and from its concerts all music but the compositions of its members, seems, at least, questionable. But the *working* of the institution, will, in time, show the tendencies of its regulations; and where errors are found to have been committed, they will doubtless be corrected.

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### THE LATE MUSICAL SEASON.

The music season is over. Nature has at length unlocked her stores, and thrown wide her magazine of enjoyments. The delicate and original pencilings of her master-hand, of which the finest works of art are but tame copies and feeble imitations, are now exhibited in one immense gallery from sea to sea, to which untaxed admittance is enjoyed by all. Her native music, in enchanting melodies and sublime harmonies, is given in daily, hourly concerts, the enjoyment of which requires but the seeking. No longer are we driven to the necessity of beguiling the cheerlessness of winter and the tedious length of evening, by putting in requisition the resources of art. She stands rebuked before her sovereign mistress. Her finest productions will not now command a hearing. Her wisest purpose now is, to listen to the voice, and endeavor to imbibe a portion of the spirit, of her great original; that with strength refreshed and resources recruited, she may again essay her humble task, when nature condescends to yield her room.

Let us cast a retrospective view upon what we have enjoyed in the art of music, during the past season. Let us inquire whether the cause of the art has been promoted; whether music has in reality advanced or retrograded among us.

Those who are conversant with the state of music in Europe, particularly on the continent, cannot shut their eyes to the fact that there is much room in this country for improvement, in the general taste for music, in the knowledge of it both as a science and an art, and in the practice of it not only among amateurs, but also with professors. This information is important to us all; for the first act towards advancement is to acquire at least some correct knowledge of our present position.

A more general interest in the subject, however, than we have experienced heretofore, has been awakened by the operations of a few years past, and particularly by the season preceding the last. We therefore had reason to expect that we might witness some advancement in the art the past season. Two circumstances go to show that a distinct improvement has taken place in the feeling of the importance of its cultivation among us.

The first of these is the introduction of vocal music into the public schools. This is a most important measure, and one which, if well conducted, must exert a powerful influence towards rendering both the taste for and knowledge of music more general and more popular. It will teach people that it is not absolutely necessary to have a fine voice, in order to be able to take part in a chorus or other concerted vocal piece. They will learn that almost every one, by being properly taught in early life, can acquire enough of skill and flexibility, to enable him not only to derive pleasure himself from engaging in a musical performance, but to give pleasure to others. They will also find that something besides a voice is necessary, to make a successful performer; that a fine voice is only a beautiful but dead instrument; which must be vivified by soul and feeling, and cultivated and brought under command, in order that one may sing with feeling and expression. This will have the general tendency to introduce a more correct judgment in regard to music, and a purer delight in the enjoyment of it. In this way, it will not be long before instruments will be brought in requisition; and amateurs will be more and more turning their attention to the study and practice of them. To the exertions of the Boston Academy of Music, undoubtedly, we are chiefly indebted for the introduction of music into the schools. They have thus taken upon themselves the heavy responsibility of a most important experiment, the good or ill success of which must exert the strongest influence on the future destinies of the art among us. We hope and trust they will not be found wanting.

The second circumstance to which we referred, is an increased interest in instrumental music among our amateurs. This has been very distinctly manifested during the past season. Amateur clubs, both instrumental and vocal, have given several private concerts, to which their friends were invited, and the performances at which were particularly interesting and acceptable. This movement among the amateurs has constituted quite a marked feature of the

season, and is a very gratifying circumstance. It cannot but be followed by the most happy consequences for the art. A spirit of this kind, once roused, must necessarily spread. More instruments will be studied; more voices will be cultivated; emulation will be kindled; more time will be devoted to practice, and more effort will be bestowed; and with the increased ability to perform; will also be produced a more elevated conception of the art. This will re-act on those who listen, and will have a tendency to raise the general taste.

We think therefore that the results of the past season show an advance of the art among us, though it would be difficult to point out any immediate results or any decided improvement in performance, either by our orchestras or our choirs. We cannot expect this. Such improvement must be gradual and slow; and in order that it may be effected at all, we must have good models for imitation, which are at present wanting. We most certainly have among us a few professors who are distinguished performers, whether on instruments or with the voice; and we also have more, both professors and amateurs, who are very highly respectable in this way. But they, especially the latter, lack that encouragement which is necessary to stimulate them to the thorough and systematic study of an instrument, or to the equally thorough and systematic cultivation of the voice, both under a skilful and accomplished professor. They have now little or no motive to exertion, except their own private taste, or the gratification of personal vanity: the former will rarely maintain a constant and sustained application, and the latter is much more likely to put a stop to it. The greater number of our professors have to work hard for a living, and it would be both unjust and illiberal to expect their services gratuitously in aid of the art. But there are others, both professors and amateurs, who do not labor under the like necessity; and we should be glad to see them come forward, without that careful calculation of the probable compensation on the one hand, or that nice delicacy with regard to appearing in public on the other. Let them do something for the love of the art; and unite to perfect their practice, and engage in the public performance of some classical music, in such a style as shall furnish a model of musical performance. If this could be done the next season, we doubt not that it would be in a good degree appreciated by the public; and in this way we should find that we had made another important step in the progress of the art. But,

until good music, well performed, is more frequently heard, little improvement in the public taste can be expected.

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#### THE BOSTON ANTHEM BOOK.

*The Boston Anthem Book ; being a Selection of Anthems, Collects, Motetts and other Set Pieces.* By LOWELL MASON. J. H. Wilkins & R. B. Carter, &c. Boston : 1839, pp. 296.

We noticed the publication of this book in a former number, at the time of its first appearance, and made a few remarks which were suggested by a hasty review ; but intended to give an analysis of its contents in the next number ; from which we were prevented by circumstances beyond our control.

We understand its object to be a collection of sacred pieces, of suitable character and length to be used in public worship, and the music of which shall not be too difficult for the performance of church choirs generally. This object is very well attained. The work is well adapted to the purpose for which it is designed ; though we should have liked better to see in it more pieces of a strictly scripture character.

Nearly one half of the contents of the book consists of pieces never before published in this country, and many of these are of sterling character. Above one fourth of the pieces have attached to them the names of such English composers as Kent, Callcott, Attwood, Reynolds, Creighton, Clarke, Nares, Horsley, &c. ; who, though they do not stand among the very first of English composers, have yet made valuable contributions to the resources of music. From the first of these authors the book contains eight pieces ; and we think the compiler could not have drawn from a fountain of purer character, or better adapted to his purpose. Several of these anthems of Kent's have never before appeared here, and they are among his finest productions. He is remarkably successful in infusing religious feeling into his compositions, and in the *appropriate expression* of scripture subjects.

We are pleased to see, also, that the book contains pieces of so early a date in the history of music. Several of them run back from one hundred and twenty to two hundred and fifty years. The book opens with a fine piece by Richard Farrant, who died in 1585.



There are also pieces by Bird and Wise, of about the same period. That by Bird, page 284, is his famous Canon, *Non nobis, Domine*, with the words translated. There must be a mistake in the name; it is here credited to *Thomas Bird*, the father; but is the production of *William Bird*, the son. Hogarth says, "little more is known of him than that he is supposed to have been born about the year 1543; that he was the scholar and friend of Tallis; and that he died in 1623. He was a voluminous composer, in various styles, both for the church and the chamber. His services and anthems are profound and admirable works; and some of them are still sung in our cathedrals. The famous canon, *Non nobis, Domine*, though it has been ascribed to Palestrina, is universally admitted to be the undoubted composition of Bird." This is the theme which Handel is foolishly charged with having pilfered in the Hallelujah Chorus, in the phrase, *For the Lord God omnipotent reigneth*. Busby, in his History of Music, says, "The *motivo*, or subject existed before the birth of Bird; and with Zarlino, Palestrina, and many others, had long been a favorite series of sounds. Handel, among others, considered the passage as common property, &c." He then quotes the phrase from the Hallelujah Chorus. The reader will find the same *motivo* in the piece from the *Roman Mass*, on page 236 of this work, which is a fine specimen of ancient church music.

Neither are the ancient pieces all of English origin. We have just referred to the *Roman Mass*, p. 236; and there are also pieces by Carissimi, Steffani, Marcello, and other distinguished Italian composers. Carissimi was a "great musician," who "began to be celebrated about the year 1635." Steffani was born in 1650, and Marcello in 1686. After speaking of Marcello's dramatic works, Hogarth continues, "His great work, still well known to musicians, is his *Psalms*, written by Ascanio Giustiniani, and set to music in one, two, and three vocal parts, by Marcello; and published in 1724 and 1725. There is an English edition of this work, in eight folio volumes, with words from our prose translation of the Psalms." Of these pieces there are four in the present work. Far back as they date, neither they, nor those from Carissimi and Steffani, are in the strict church style, as reformed by Palestrina, about 1650; but are of a much lighter cast. They ought, however, to be regarded as very valuable additions to our stock of church music. Very few of them were ever published in this country.

The general contents of this work are highly valuable. It ought

to be one of the most important objects of such a work, to lead the public taste; and it is desirable to avoid, as far as may be, the introduction of such pieces as do not possess, to a considerable degree, the important qualification of *the good musical expression of the sentiment and feeling which properly belong to their subjects or words*. Many of the pieces in this work possess it highly; but those which are merely pleasant pieces, and which have no particular expression, (such as those by Arnold, and some others), may as well be allowed to sink into oblivion, even though they may have become favorites. The idea is too prevalent, and always has been, that music is merely a pleasant thing; but not that its proper province is *the expression of sentiment and feeling*. He who undertakes to labor for the improvement of music and the cultivation of musical taste, will find the correction of this error the most difficult part of his task. It is owing to this, that so many people prefer a common-place or amusing song, to a song of expression, sentiment and feeling. It is owing to this, that so many of our young ladies will play you a quick step or a waltz, instead of one of the fine and expressive compositions of some of the best masters. It is owing to this, that performers of very equivocal merits too often collect large audiences, when such a master performer as Seitz could not attract a hundred persons.

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MR. SCHLESINGER.—Our readers will recollect that we noticed the death of this distinguished pianist in our number for June 8. We immediately wrote to his brother, F. Schlesinger, Esq. of New York, requesting to be favored with some account of his life and musical studies; and are informed that a biography is in course of preparation by a literary gentleman, who was an intimate friend of the deceased, which will make its appearance before long. The letter closes with the following paragraph:

"It may possibly be interesting to some of your friends, and the readers of your Magazine, to know that two horizontal grand pianos, of superior make and tone, of the manufacture of Stoddard in London, will be sold, together with the musical library of my brother, which contains a great many excellent and standard compositions of the best masters, on the 10th instant, in the evening, at 8 o'clock, in the Apollo Saloon, at auction. The pianos were both imported by him; one for his own use, and therefore played upon; the other new. They are both superior instruments."

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